

From Heritage to Well-Being: Public Orchestration and Civic Wealth Creation in Historic City Centres.

Maria Antonietta Cipriano

University Roma Tre, Italy

mariaantonietta.cipriano@uniroma3.it

Paola Demartini

University Roma Tre, Italy

paola.demartini@uniroma3.it

ABSTRACT

This study explores how Public Administration (PA) can engage local communities in the governance of cultural heritage (CH) to enhance quality of life, using the Celio district of Rome as a pilot case study. A historic area near the Colosseum, Celio has been significantly affected by overtourism, leading to social and cultural disruption. Framed by the concept of Civic Wealth Creation (CWC), the research investigates collaborative dynamics among key stakeholders—communities, supporters, and entrepreneurs—facilitated by a public orchestrator. Employing an action-research methodology, the study evaluates the impact of the newly opened Archaeological Park and Museum in Celio. The paper argues that sustainable CH governance requires structured orchestration, community-centered design, and narrative integration to enhance urban well-being. Our findings offer actionable insights for public authorities and cultural institutions.

Keywords:

Diversity and Transformative Power of Culture; Culture and Well-Being; Civic Wealth Creation; Participatory Cultural Governance; Community Engagement

ACKNOWLEDGEMENTS

This piece of research has been financed by the European Union - Next Generation EU NRRP Mission 4 Component 2 Investment 1.3 through the project PE 00000020 CHANGES-CUP F83C22001650006

1. Introduction: Context of Investigation

Cultural Heritage (CH) is increasingly acknowledged as a fundamental lever for fostering social impact and enhancing overall quality of life. CH, in all its forms—both tangible and intangible—is a valuable resource that generates intrinsic values (Throsby, 1999)—whether aesthetic, historical, spiritual-religious, social, or symbolic (Throsby, 2003)—which form the roots and legacy that communities and societies transmit from one generation to the next. The experience of CH significantly contributes to the well-being of both individuals and communities (Biondi et al., 2020). Such benefits encompass the reinforcement of collective identities, the promotion of social cohesion and creative expression (Lenzerini, 2011) placing people at the heart of its stewardship. Moreover, interventions on CH bear considerable economic potential serving as a catalyst for tourism (Timothy & Nyaupane, 2009), underpinning cultural initiatives (Del Barrio et al., 2012), and acting as a source of inspiration for design innovation and artisanal production (Friel & Santagata, 2008). CH need to be sustained in its relevance and vitality, it must be carefully preserved and continually revitalized. In fact, the Faro Convention of the Council of Europe (2005) emphasizes that CH is a common good that depends on the presence of a community to sustain and renew it. Community become a spontaneous and dynamic subject of action, linked by a shared interest in heritage (Colomer, 2023).

Communities that serve as custodians of widespread CH are increasingly threatened by complex socio-economic phenomena such as migration and depopulation in rural and deprived areas, mass tourism and gentrification in historic city centres. These dynamics weaken and displace the communities that are essential to addressing to preserve and revitalize CH, due to their deep-rooted connections to place, culture, and values.

In more detail, in cities with strong tourism economies, overtourism (Amore et al., 2020; Higgins, 2020) has produced a comparable effect: the exodus of local communities from historic centers. Tourist congestion, rising living costs, and the proliferation of visitor-oriented businesses push residents to relocate, depriving cities of their most vital resource—the local community. So, research calls for solutions that reinvigorate or regenerate cultural heritage preserving the link with their communities.

To address this complexity, the framework of Civic Wealth Creation (CWC), introduced by Lumpkin and Bacq (2019), and applied to the context of CH-led regeneration projects by Aureli et al. (2023) may offer a valuable lens for investigate how to enhance CH and preserve the link with local communities.

CWC explains how collaboration among multiple actors and across different sectors can enhance community wealth by generating impacts that go beyond the tangible value created for individual stakeholders or organizations. Cultural Wealth refers to the economic, social, and communal assets and endowments of a community and it is the outcome of processes in which diverse stakeholders and citizens collaborate, participate, negotiate, and come together around actions aimed at improving their well-being and vitality through cooperation, shared cultural values, and mutual exchange (Aureli, Del Baldo & Demartini, 2021a; 2021b.) In fact, collaborations based on shared cultural identity and common goals are considered fundamental to preserve the quality of life (Borin, 2015). Furthermore, the need for more investigation on how the Public Administration (PA), acting as an orchestrator for CH-led projects, can engage local stakeholders

and collaborate with the community is an emerging field of research as claimed by Biondi et al. (2020) and Aureli et al. (2023).

Reflecting on these core issues, our research question is:

- How can PA activate urban regeneration processes that preserve local heritage, involve local stakeholders, place communities at the center, and finally enhance the citizens' quality of life?

The study adopts a qualitative methodology – conceiving the case study as a real-world “laboratory” for action research as researchers collaborate with local stakeholders to co-design and test community engagement strategies. The research is embedded in a formal collaboration between Roma Tre University and the Rome Superintendency, and focuses on the evaluation of a specific initiative launched by the Municipality of Rome, as part of a broader project for the regeneration of Rome's historic center (*Progetto Car.Me*), linked to the newly opened Archaeological Park and Museum in the Celio district. The latter is an historic neighborhood located adjacent to the Colosseum, which has in recent years undergone significant transformation due to overtourism. Residential housing has been increasingly converted into short-term rentals, and traditional commercial activities have been replaced by tourism-driven businesses. Despite these pressures, Celio retains a strong cultural identity and active local associations. The district's current phase—marked by the establishment of a new archaeological museum—offers a unique opportunity to test how heritage-led strategies can revitalize civic life.

The reminder of the paper is organized as follows: section 2 introduces the theoretical framework of Civic Wealth Creation (CWC) and its relevance to cultural heritage governance. Section 3 describes the action-research methodology and data collection process. Section 4 presents the findings, organised around the three CWC mechanisms: engaged participation, collaborative innovation, and resource mobilization. Section 5 discusses the implications for PA, highlighting challenges of orchestration, fragmented collaboration, and the role of narrative in civic engagement.

2. Civic Wealth Creation as our Framework

To address this complexity, the concept of Civic Wealth Creation (CWC), introduced by Lumpkin and Bacq (2019), provides a valuable theoretical lens. CWC refers to the intentional efforts of collaboration of different stakeholders to uplift the overall civic well-being of any society or community (Kutter, 2019). CWC explains how cross-sector and multi-actor collaboration can enhance community wealth by generating impacts that extend beyond the tangible value produced for individual stakeholders or organizations (Brenton & Slawinski, 2023; Fortunato & Alter, 2015; Fröcklin et al., 2018). Scholars are debating that CWC may serve as a possible answer to the existence of a questionable just world (Hertel, Bacq, & Lumpkin, 2020) by addressing economic, social, and communal problems (Lumpkin & Bacq, 2019). It might also play a huge role in building communities through innovation, stakeholder engagement, and novel problem-solving techniques (Lumpkin & Bacq, 2019).

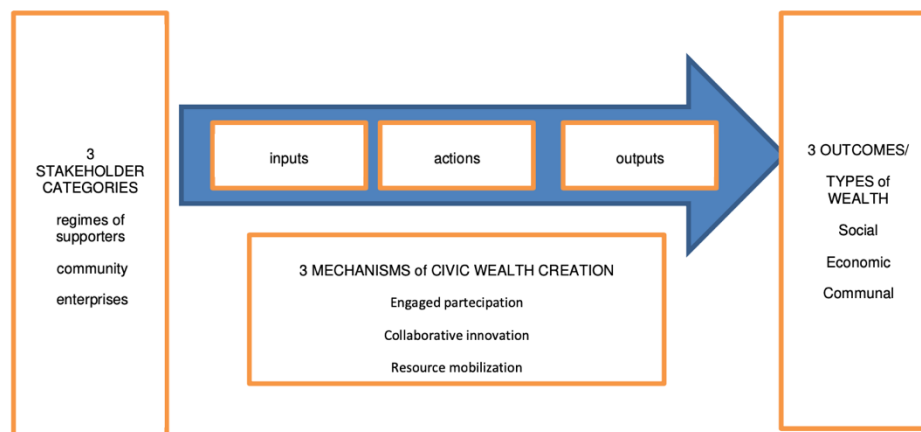


FIGURE 1. CWC framework based on the work of Lumpkin and Bacq (2019)

As shown in Figure 1, the original framework rests on three interconnected layers:

1. Stakeholder Categories – typically involving three types of actors:
 - Supporters (e.g., public administrations, policy enablers);
 - Communities (e.g., residents, civic associations, activists);
 - Enterprises (e.g., cultural and creative businesses, cooperatives).
2. Mechanisms – the operational core of CWC, through which civic wealth is actively co-produced:
 - Engaged Participation, where diverse actors are meaningfully included in governance processes;
 - Collaborative Innovation, through which novel solutions and hybrid governance forms emerge;
 - Resource Mobilization, defined as the shared use of tangible and intangible resources.
3. Outcomes – the forms of wealth generated through these mechanisms:
 - Social (e.g., trust, inclusion),
 - Economic (e.g., sustainable entrepreneurship, local value chains),
 - Communal (e.g., symbolic identity, sense of place).

What makes the CWC framework innovative is the collective action achieved through the collaboration of multiple stakeholders and regular citizens with different logics. The mechanisms for CWC creation occur only when the different stakeholders intentionally pursue a joint interest (Lumpkin & Bacq, 2019).

In the field of Cultural Heritage (CH) studies, the CWC framework has recently been applied (Aureli, Del Baldo & Demartini, 2021a, 2021b, 2023) to explore how actors from various sectors can come together to form multi-stakeholder coalitions aimed at revitalizing the CH of a small historic Italian city. In adapting the CWC framework to the cultural sector, the authors highlighted the orchestrator role that local governments, can play through funding cultural-led urban regeneration projects.

In a recent study on CH as a lever for generating societal impact, Demartini et al. (2024) explored the dynamics of collaboration among cultural associations in a historic district in the city centre of Rome. This area has been affected by over-tourism, which, in recent years, has disrupted local well-being and daily life. Numerous residential properties have been converted into holiday rentals, while traditional artisanal shops have been replaced by tourist-oriented retail stores and night life venues. Building on this context as a paradigmatic case, the authors examined whether and how local cultural actors (public, private and not for profit organisations) could actively engage local communities and citizens in taking care of heritage assets and maintaining alive the identity of places, ultimately enhancing citizens' quality of life.

These studies—part of a consistent research trajectory—are grounded in the idea that a shared commitment of citizens and communities to enhancing local well-being is essential for the success of CH-driven regeneration initiatives (Franch, 2020). This connects to the belief that individuals can evolve into “cultural citizens”—active participants in cultural life—who contribute to cultivating culture as a driver of endogenous development, ultimately generating long-term value for the local community (Sacco & Segre, 2009).

This theoretical framing underpins our analysis of the orchestration strategies used to mobilize civic engagement. It also informs our evaluation of the projects's ability to produce civic wealth—not only as an outcome, but as a process of relational, cultural, and political significance.

3. Methodology

The paper adopts a qualitative research design, focused on a case study method and guided by the principle of action research. Action research (Avison et al., 1999; O'Brien, 1998) is particularly suited to this study as it is both participatory and iterative, enabling the research team to engage with stakeholders and foster change. The objective is to explore how public initiatives grounded in CH—specifically the *Progetto Car.Me* in the Celio district—contribute to CWC through collaborative governance and stakeholder engagement. The case study was selected for its paradigmatic relevance: the Celio district, located in the heart of Rome near the Colosseum, is currently undergoing a urban regeneration following by the recent opening of the Archaeological Park and Museum, an initiative that seeks to reactivate the district's cultural vibrancy. This context offers a “living lab” to observe and assess participatory governance mechanisms and the civic value generated through public intervention.

In fact, in the context of our case study, all these dynamics take on a particularly complex and layered form. New governance configurations are emerging, in which PA act as orchestrators—not only coordinating urban regeneration efforts but explicitly pursuing social and economic impacts that align with community well-being. At the same time, institutional actors such as the Rome Superintendency assume a dual role: as guardians of cultural authenticity and as facilitators of cultural transmission. Their priorities emphasize the long-term preservation of identity, education, and symbolic meaning—elements of what might be called “Culture with a capital C”. Thus, the Celio case study provides a concrete setting in which the CWC framework can be operationalized and examined. It allows us to explore how different actors—public, institutional, and civic—engage in co-producing value.

3.1 Data Collection

Primary data were gathered through semi-structured interviews conducted between the end of 2023 and 2025 with key stakeholders involved in or impacted by the project. The interviews lasted about 90 minutes each and have been addressed to no.13 informant people, selected as key representatives of the main institutions involved in the heritage regeneration project.

These interviews were organised into two main groups:

- Institutional actors, particularly representatives of the PA and cultural authorities (e.g., the person in charge of the urban redevelopment project approved by the Mayor of Rome and by the city councillor for culture; and two key representative of the museum in the archaeological zone, who work for the Rome Superintendency). These interviews explored their strategic vision, objectives for urban regeneration, and their role as orchestrators within the CWC framework, aligned with the research questions.
- Local stakeholders, including cultural operators, educators, and entrepreneurs active in the district. Participants included: a person in charge of a large civic association based in the district; two small social entrepreneurs who organise cultural initiatives and events for artists; representatives of four cultural associations located in the area; an educator who represents the network of public and private organisations that provide primary education in the area; the responsible for a research centre involved in project of digital transformation of an archaeological site and, finally, the representative of a large private cultural tourism operator granted the management of a well-known archeological site located in the area. These interviews focused on stakeholder perceptions of the project, specifically their awareness and evaluation of the benefits derived from *Progetto Car.Me*, including social, cultural, and economic impacts.

In addition, the authors gathered public and internal documents of the organizations/associations interviewed. These included information retrieved from official websites, organizational statutes, strategic planning documents, records of public meetings, and content shared via social media platforms. These materials were analysed to complement and triangulate the data collected through interviews, ensuring a richer and more reliable interpretation of the case.

3.2 Data Analysis

The interview data were analysed using content meaning analysis, a method that seeks to identify, interpret, and synthesise recurring themes, perceptions, and value judgments in participants' narratives (Hsieh & Shannon, 2005). Particular attention was given to extracting key excerpts that reflected the multi-dimensional impacts of the initiative and the nature of collaborative dynamics across stakeholder groups.

This interpretive approach allows for capturing the richness and complexity of stakeholder engagement in a real-world setting, making it especially well-suited for exploring the mechanisms outlined in the CWC framework (engaged participation, collaborative innovation, and resource mobilization). The qualitative insights

were triangulated with public project documents, strategic communications from the Municipality of Rome, and the institutional activities of the Superintendency to ensure coherence and contextual grounding. Through this methodology, the study aims to provide both empirical evidence and critical reflection on how heritage-led urban regeneration can serve as a catalyst for CWC in contemporary city governance.

4. Findings: an analysis of the three CWC mechanisms

The case of Celio reveals a fragile but active civic ecosystem, where institutional ambitions and grassroots energies intersect, sometimes harmoniously, often in tension. Applying the threefold lens of CWC—engaged participation, collaborative innovation, and resource mobilization—we observe not a fully functional civic economy, but a complex civic process in the making. While each of these mechanisms manifests across various actors and practices in the district, they do so in isolated, episodic, and often disconnected ways.

4.1 Engaged Participation

If participation is the first mechanism of CWC, Celio district shows both a strong desire to participate and a structural difficulty in doing so. Engaged participation entails the active involvement of community members and local actors in shaping shared visions and decision-making processes. Across stakeholder interviews, a strong desire for involvement emerged—yet participation is often symbolic, episodic, or informal. Several actors noted that the Museum and the *Progetto Car.Me* were perceived as externally imposed: *“We weren’t really involved in the design phase. We were informed after things were already decided.”*

While civic associations and schools have engaged in co-curated activities—especially educational initiatives—the lack of structured channels for engagement prevents consistent and inclusive participation. As one stakeholder noted: *“We try to contribute, but there’s no clear process or invitation. It feels like you need to know someone inside.”*

In contrast, institutional actors expressed intentions to foster dialogue, yet often viewed participation as communication or consultation, rather than co-decision-making.

4.2 Collaborative Innovation

The second mechanism of CWC—collaborative innovation—refers to the capacity of different stakeholders to co-create new approaches, services, or solutions through joint experimentation. There are clear examples of creative experimentation in Celio:

- Coopculture’s storytelling projects and immersive heritage tours;
- A local coworking space organized cultural events to connect creative workers with residents;
- The Forma Urbis Museum’s *“A piedi scalzi nella città”* project, fostering sensory education and territorial identity among local youth.

These examples embody the second CWC mechanism—collaborative innovation—demonstrating that diverse logics (public, civic, entrepreneurial) can co-create new cultural meanings and services. However, these

innovations remain disconnected from one another and from a broader strategic framework. As noted during coordination meetings: *“Each initiative is valuable, but they don’t speak to each other. There’s no structure tying them into a larger plan.”*

4.3 Resource Mobilization

The third mechanism—resource mobilization—is, perhaps, where the fragility of the Celio civic ecosystem is most evident. Resource mobilization involves aligning tangible and intangible resources—funding, knowledge, time, networks—for collective benefit. The neighborhood is rich in institutions, in historical density, in symbolic capital but in practice the Celio context reveals abundant but underutilized resources:

- The Forma Urbis Museum structure is architecturally and symbolically powerful, but still lacks full public accessibility and spatial equipment (e.g., conference rooms, but it will be realized in the future);
- The economic actors in the district are weak, with traditional crafts disappearing and most commercial activity oriented toward tourism rather than civic engagement.

As noted in internal evaluations: *“There are resources, but they’re not mobilized collaboratively. Everyone works in parallel.”*

5. Discussion & Conclusion

The case of Celio, as analysed through the lens of CWC, provides an instructive example of both the potential and the fragility of heritage-led urban regeneration in overtouristed historic city centres. Despite the presence of dynamic civic actors and institutional commitment, the findings point to a fragmented landscape of engagement.

5.1 Role of Public Institutions

The Public Administration (PA) and the Rome Superintendency play central but distinct roles in the regeneration of Celio. The Superintendency is primarily tasked with the safeguarding, restoration, and promotion of CH. Its operations are deeply rooted in conservation logic, with a workforce of specialized professionals selected for their expertise. This institutional culture emphasizes protection and educational initiatives but places limited focus on fostering collaborative networks with civic actors or local organizations. However, officials from the Superintendency involved in the Museum of Forma Urbis expressed a clear desire to evolve toward greater community integration, stating: *“We would like to become a point of reference for the neighborhood and to open up to the citizens. These are ambitious goals, only partially achieved”*. This signals an important cultural shift—albeit still in progress—toward recognizing the museum not only as a heritage institution but as a potential civic anchor within the district.

Conversely, the PA, particularly through the leadership of the *Progetto Car.Me*, adopts a more explicitly civic-facing agenda. The project envisions a new public space open to surrounding neighborhoods and integrated into a broader urban strategy, including soft mobility and improved accessibility for residents. Through *Progetto Car.Me*, as one planner described, the PA intends to reopen the city to its citizens—those overwhelmed by

dominant tourist flows in which monumental areas tend to become standardized in style and consumption, losing alternative cultural and economic opportunities, and eventually becoming less interesting for both residents and travelers. As such, the best tourism policy is not the one focused on tourists, but the one directed toward citizens. To succeed in this vision, the participation and empowerment of local communities must be placed at the center of urban policy. This requires not only structured engagement processes but also continuous evaluation of socio-economic impacts, adaptive governance frameworks, and the development of innovative management models. Without these, even the most well-intentioned public projects risk reinforcing existing fragmentations rather than enabling genuine civic wealth creation.

5.2 Lack of “Humus” for CWC Collaboration – A Fragmented Context

The process of CWC in Celio is not absent, but rather stuck in an embryonic and fragmented stage. The three mechanisms (participation, collaborative innovation, and resource mobilization) exist as potential elements distributed among different actors, but they do not come together into an integrated system. What is missing is orchestration: a process, a subject, or a platform capable of building a shared vision and operational connections. This aligns with Biondi et al. (2020), who emphasize the orchestrator’s critical role in shaping and enabling the dynamics of participation and interaction among citizens and stakeholders within the socio-cultural fabric of heritage-led regeneration projects. Without such orchestration, each actor operates based on their own values, goals, and capacities, often in parallel rather than in collaboration. The transformation of these individual visions into a shared civic agenda remains unrealized. As Della Lucia and Trunfio (2018) point out: *“In the creation of a shared vision of urban development, the greatest challenge is to overcome the significant barriers that inevitably arise when a wide variety of stakeholders are involved, all with different backgrounds, power agendas, aims, roles, and competencies.”*

5.3 The Missing Narrative: Storytelling as a Catalyst for Collective Action

A critical, yet underutilized, dimension of the Celio regeneration process is the absence of a shared narrative that connects the diverse actors, initiatives, and visions involved. While CWC relies on participation, innovation, and mobilization, these mechanisms require not only coordination but also meaning—and storytelling is a key vehicle for that. Historically dismissed as a simplistic or purely rhetorical device, storytelling has, since the 1990s, gained recognition as a powerful tool for complex environments (Salmon, 2008). Recent research in the humanities underscores storytelling’s role as a cultural adaptation (Boyd, 2009). It offers stakeholders a way to articulate shared values, navigate complexity, and construct collective narratives that can guide long-term urban and cultural strategies.

A particularly salient insight from the study is the unexploited power of narrative and storytelling as instruments of orchestration and civic connection. As Biondi et al. (2020) argues, storytelling is not a mere communication device, but a social technology capable of translating complex planning agendas into accessible, emotionally resonant forms. It can enable heterogeneous actors—residents, institutions, entrepreneurs—to construct a shared sense of place and purpose. In Celio, the absence of a unifying narrative is felt. Initiatives are valued but disconnected, and the project lacks a recognizable identity that can be collectively owned. Establishing a participatory storytelling strategy—through tools such as community dossiers, narrative mapping, or public

memory platforms—could significantly enhance civic engagement and support the emergence of a common urban vision. Final remarks reinforce this point: today, it is neither desirable nor feasible to carry out urban regeneration without meaningful community participation. There are significant opportunities for local administrations and communities willing to take this step and to explore new collaborative models. Storytelling now holds renewed significance, the issue is no longer whether to tell stories, but how to integrate them into a coherent, democratic, and actionable urban project.

In conclusion, the case of Celio highlights the urgent need to rethink heritage governance as a relational and participatory process rather than a purely institutional mandate. While the foundations for CWC are present, they remain underutilized due to fragmented coordination, limited engagement infrastructure, and the absence of a shared narrative. For historic urban centers facing the pressures of overtourism, the real challenge lies not in preserving monuments, but in restoring the civic fabric that gives them meaning. Placing communities at the heart of regeneration, supported by inclusive governance and strategic storytelling, is essential for transforming cultural heritage into a driver of well-being, identity, and sustainable urban futures.

REFERENCES

- AMORE, A.; FALK, M., & ADIE, B. A. (2020) One visitor too many: Assessing the degree of overtourism in established European urban destinations. *International Journal of Tourism Cities*, 6(1), 117–137.
- AURELI, S., DEL BALDO, M. (2023) Stakeholders' consciousness of cultural heritage and the reconciliation of different needs for sustainable development. *Journal of Cultural Heritage Management and Sustainable Development*, 1–19.
- AURELI, S.; DEL BALDO, M., DEMARTINI, P. (2021a) Civic wealth creation: Reinterpreting and regenerating historical cities. In *Managing Knowledge in Uncertain Times. IFKAD 2021 Conference Proceedings (Rome, Italy, 1–3 September 2021)*, 1–17.
- AURELI, S.; DEL BALDO, M., DEMARTINI, P. (2021b) “Next Generation Italia” and interventions on cultural heritage in small historical towns: From opportunities to actions? In *Beyond the crisis: What is the future for small businesses? Challenges, opportunities and lessons learned. 5th PISB Workshop Conference Proceedings (Urbino, 3–4 December 2021, 257–274)*, Urbino: Urbino University Press.
- AVISON, D. E.; LAU, F.; MYERS, M. D.; NIELSEN, P. A. (1999) Action research. *Communications of the ACM*, 42(1), 94–97.
- BIONDI, L.; DEMARTINI, P.; MARCHEGIANI, L.; MARCHIORI, M.; PIBER, M. (2020) Understanding orchestrated participatory cultural initiatives: Mapping the dynamics of governance and participation. *Cities*, 96, 102459.
- BORIN, E. (2015). Fostering the creation of cross-sectorial networks: Key drivers for culture-related collaborations in Italy's Po Delta Region. *Journal of Cultural Management and Policy*, 5(1), 27–42.
- BRENTON, J.; SLAWINSKI, N. (2023) Collaborating for community regeneration: Facilitating partnerships in, through, and for place. *Journal of Business Ethics*, 184(4), 815–834.

- COLOMER, L. (2023) Exploring participatory heritage governance after the EU Faro Convention. *Journal of Cultural Heritage Management and Sustainable Development*, 13(4), 856-871.
- Council of Europe, *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (Treaty Series No. 199). Faro, 27 October 2005.
- DELLA LUCIA, M.; TRUNFIO, M. (2018) The role of the private actor in cultural regeneration: Hybridizing cultural heritage with creativity in the city. *Cities*, 82, 35–44.
- DEL BARRIO, M. J.; DEVESA, M.; HERRERO, L. C. (2012) Evaluating intangible cultural heritage: The case of cultural festivals. *City, Culture and Society*, 3(4), 235-244.
- DEMARTINI, P.; MARCHIORI, M.; CIPRIANO, M.A.; BRUNO, E. (2024) Regenerating Historic Urban Neighbourhood through Cultural Network (pp. 265-285). In *Proceedings ENCATC: Culture that Matters: Interdisciplinary approaches for Sustainable Futures*.
- FORTUNATO, M. W.; ALTER, T. (2015) Community entrepreneurship development: an introduction. *Community Development*, 46(5), 444-455.
- FRIEL, M.; SANTAGATA, W. (2008) Making material cultural heritage work: from traditional handicrafts to soft industrial design. *Cultures and Globalization*, 2, 274-283.
- FRANCH, S. (2020) Global Citizenship Education Discourses in a Province in Northern Italy. *International Journal of Development Education and Global Learning*, 12(1), 21-36.
- FRÖCKLIN, S.; JIDDAWI, N. S.; DE LA TORRE-CASTRO, M. (2018) Small-scale innovations in coastal communities. *Ecology and Society*, 23(2).
- GOTTSCHALL, J. (2012) *The storytelling animal: How stories make us human*. Houghton Mifflin Harcourt.
- HERTEL, C.; BACQ, S.; LUMPKIN, G. T. (2020) Social performance and social impact in the context of social enterprises—A holistic perspective. *Handbook of social innovation and social enterprises*, 137-172.
- HIGGINS, V. (2020) Overtourism in historic cities and its impact on the local community: Cities without citizens. In Higgins, V.; Douglas, D. (Eds.). *Communities and Cultural Heritage* (pp. 47–56) London: Routledge.
- HSIEH, H. F.; SHANNON, S. E. (2005) Three approaches to qualitative content analysis. *Qualitative Health Research*, 15(9), 1277-1288.
- KUTTER, L. (2019) Sustainability Transition through Civic Wealth Creation in Local Communities.
- LENZERINI, F. (2011) Intangible cultural heritage: The living culture of peoples. *European Journal of International Law*, 22(1), 101-120.
- LUMPKIN, G. T.; BACQ, S. (2019) Civic wealth creation: A new view of stakeholder engagement and societal impact. *Academy of Management Perspectives*, 33(4), 383– 404.
- O'BRIEN, R. (1998) An overview of the methodological approach of action research.
- SACCO, P. L.; SEGRE, G. (2009) Creativity, cultural investment and local development: A new theoretical framework for endogenous growth. *DADI Working Papers*, 8(6), 1– 21.
- SALMON, C. (2008) *Storytelling: la fabbrica delle storie*. Trad.G. Gasparri, Roma, Fazi Editore.

THROSBY, D. (1999) Cultural capital. *Journal of Cultural Economics*, 23(1–2), 3–12.

THROSBY, D. (2003) Determining the value of cultural goods: How much (or how little) does contingent valuation tell us? *Journal of Cultural Economics*, 27(3–4), 275–285.

TIMOTHY, D. J.; NYAUPANE, G. P. (2009) *Cultural heritage and tourism in the developing world*. New York: Routledge.